

MUSIC - UNIVERSITY OF TORONTO



3 1761 03409 4227

Shnitke, Al'fred Garievich  
[Concerto, violin, no.2]  
toroi kontsert

M  
1012  
S49  
no.2







**А. ШНИТКЕ**  
**A. SHNITKE**

**ВТОРОЙ КОНЦЕРТ**

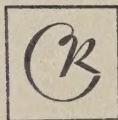
**для скрипки и камерного  
оркестра**

**SECOND CONCERTO**

**for Violin and Chamber  
Orchestra**

**ПАРТИТУРА С КЛАВИРОМ  
И ПАРТИЕЙ СКРИПКИ**

**Score with Piano Score  
and Violin Part**





## ESECUTORI

Flauto  
Oboe  
Clarinetto (B)  
Fagotto

\*

Corno (F)  
Tromba (B)  
Trombone

\*

Timpani  
Frusta

Percuzienti  
I  
II

2 Legni  
3 Bongos  
Tamburo  
2 Tom-toms  
2 Piatti e Cassa  
Tam-tam  
Silofono  
12 Campane

\*

Piano

\*

Violino solo

\*

4 Violini I  
3 Violini II  
2 Viole  
2 Violoncelli  
Contrabasso



M  
1012  
S49  
no. 2



(1966)

To M. Lubotsky

## SECOND CONCERTO

for Violin and Chamber Orchestra

A. SHNITKE  
A. SHNITKE

CADENZA

 = 72

Violino solo

arco  
+ pizz. arco

[illegible]



\*) *prizz* - щипать струны рояля.







3 ♩ = 80

Timp.

ppp

P-no

\* sf

2nd.

V-no solo

mp

3 ♩ = 80

\* sf

\*)  $\circ$  = glissando по одной басовой струне ногтем (от демпфера к колку)  
C 1594 K







P-no

(Ped.) - - - - - \*

V-no solo

3 3 5 3 0 3

(Ped.) - - - - - \*

=

[6] ♩ = 80

Fl.

mp mf f

Ob.

mp mf f

Cl.

mp mf f

Fag.

mp mf f

Cor.

mf f

Timp.

mp

Perc. I

Legno I

mp

P-no

ord. mf sf f

gliss.

3

[6] ♩ = 80

ord. mf 3 mp sf 6 5 7

8 3

C 1594 K



Fl. *mf*

Ob. *mf*

Cl. *mf*

Fag. *mf*

Cor. *mf*

Tr-ba *mf* senza sord.

Tr-ne *mf*

Timp. *mf*

Perc. I *mf*

P-no *mf*

V-no solo *f*

V-cello solo *dim.*

(colla bacchetta di Timp.)  
P-tto II

7



[8] ♩. = 44

V-no solo *p*

V-no I *pp* 1. \*)

♩. = 44

*And. sempre*

V-no solo 4

V-no I

V-no solo *mf* 3

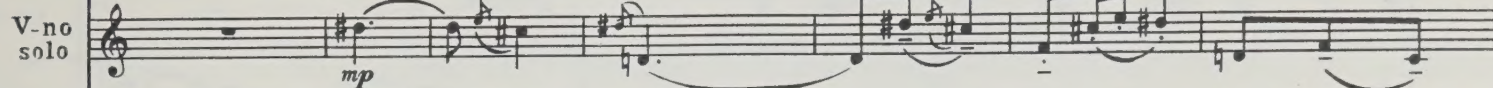
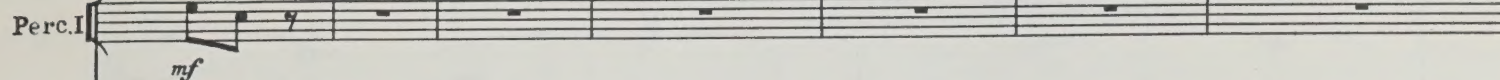
V-no I

\*) Ритм, фразировка, штрихи - произвольны. Необходимо лишь, чтобы указанные ноты прозвучали в соответствующих тактах. Желательно также, чтобы исполнители играли разными приемами (напр.: I скрипка - *arco ordinario*, II - *sul ponticello*, III - *col legno*, IV - *tremolo*, V - *glissando* от ноты к ноты etc etc.)

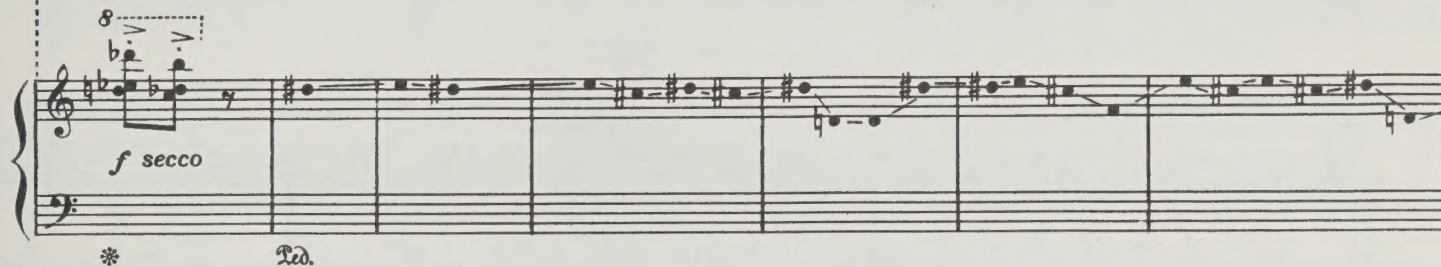


9

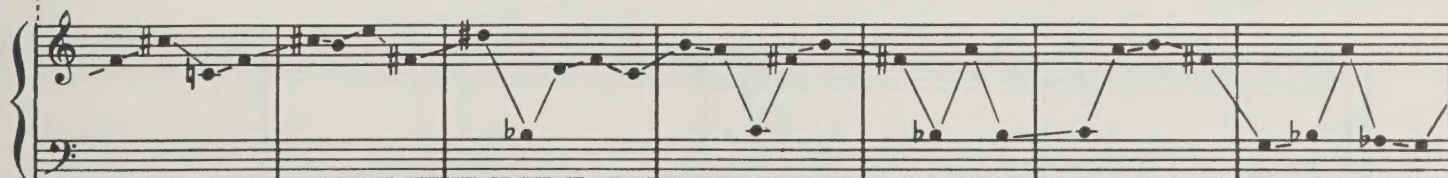
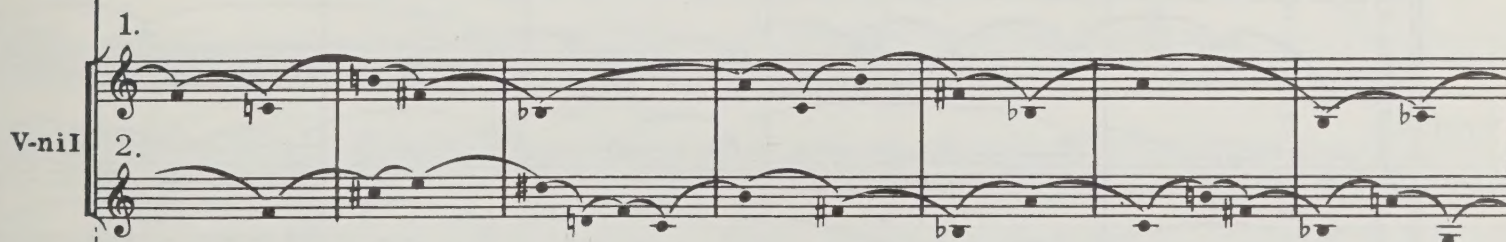
2 Bongos



9



8 44





10

Legno

Perc.I

*sf*V-no  
solo*sf* > *mf*

V-ni I

*mp**mp**mp**mp*

10

8

*sf*

\*

Red.

V-no  
solo

V-ni I



V-no  
solo

V-ni I

V-no  
solo

V-ni I

Perc. I

V-no  
solo

V-ni I

11

3 Bongos

*f* accelerando sempre*mp**mp**mp**mp**mf*



=====

C 1594 K



Perc. I

V-no solo

V-ni I

V-ni II

V-le

V-c.

C-b.

Red.

This musical score page, numbered 15, contains staves for Percussion I, Violino solo, Violini I and II, Viola, Violoncello, Contrabasso, and Piano. The Percussion I staff is empty. The Violino solo part begins with a forte (f) dynamic and a melodic line. The Violini I and II parts feature sustained notes with slurs and ties, marked with forte (f) dynamics. The Viola, Violoncello, and Contrabasso parts also have sustained notes with slurs and ties, marked with forte (f) dynamics. The Piano part at the bottom features a rhythmic pattern of eighth notes, marked with forte (f) dynamics and the instruction 'Red.'.



Perc. I

V-no  
solo

V-ni I

V-ni II

V-le

V-c.

C-b.

This musical score page, numbered 16, contains staves for Percussion I, Violino solo, Violini I and II, Viola, Violoncello, Contrabasso, and Piano. The Percussion I staff is mostly empty. The Violino solo part features a melodic line with various accidentals and a triplet. The Violini I and II parts consist of sustained notes with long slurs. The Viola part has a few notes with slurs. The Violoncello and Contrabasso parts are mostly empty. The Piano part at the bottom features a complex, rapid melodic line with many accidentals and slurs.



14 J. = 48  
P-tto I

Perc. I

V-no  
solo

V-ni I

V-ni II

V-le

V-c.

C-b.

*ff* secco

14

*ff* pizz.

14

J. = 48

\* *ff* *ad.*



Perc. I

V-no  
solo

V-ni I

V-ni II

V-le

V-c.

C-b.

This musical score page, numbered 18, contains staves for Percussion I, Violino solo, Violini I and II, Viola, Violoncello, Contrabasso, and Piano. The Percussion I staff features a 3 Bongo part starting with a *ff* dynamic. The Violino solo part includes a melodic line with a *ff* dynamic. The Violini I and II staves show a melodic line with a *ff* dynamic. The Viola, Violoncello, and Contrabasso staves show a melodic line with a *ff* dynamic. The Piano part at the bottom features a melodic line with a *ff* dynamic. The score is written in a key with one sharp (F#) and a 4/4 time signature. The dynamics *ff* (fortissimo) are indicated for the Percussion I, Violino solo, Violini I and II, Viola, Violoncello, Contrabasso, and Piano parts.



Perc. I T-ro, 2 Tom-toms 15 3 Bongos

V-no solo

V-ni I

V-ni II

V-le

V-c.

C-b.

15

gliss.

gliss.

gliss.

Red.

\* f

The musical score is arranged in a standard orchestral format. The top staff is for Percussion I, which includes a Trombone (T-ro), two Tom-toms, and three Bongos. The second staff is for Violoncello solo (V-no solo). The third and fourth staves are for Violins I (V-ni I) and Violins II (V-ni II). The fifth and sixth staves are for Viola (V-le) and Violoncello (V-c.). The seventh staff is for Contrabass (C-b.). The score includes measures 15 and 16, with various musical notations such as glissandos, dynamics (f, ff), and articulation marks. The bottom staff is a grand staff for the piano, with a reduction (Red.) and a forte (f) dynamic.



Perc. I

T-ro, 2 Tom-toms

16

17

T-ro, 2 Tom-toms

V-no  
solo

V-ni I

V-ni II

V-le

V-c.

C-b.

Musical score for measures 16 and 17. The score includes parts for Percussion I (Trombone, 2 Tom-toms), Violino solo, Violini I and II, Viola, Violoncello, and Contrabasso. The key signature is one sharp (F#). The tempo is marked 'And.' (Andante). The score shows a transition from measure 16 to measure 17. In measure 16, the Percussion I part has a rhythmic pattern. The Violino solo part has a melodic line with a fermata. The Violini I and II parts have a melodic line with a fermata. The Viola part has a melodic line with a fermata. The Violoncello part has a melodic line with a fermata. The Contrabasso part has a melodic line with a fermata. In measure 17, the Percussion I part has a rhythmic pattern. The Violino solo part has a melodic line with a fermata. The Violini I and II parts have a melodic line with a fermata. The Viola part has a melodic line with a fermata. The Violoncello part has a melodic line with a fermata. The Contrabasso part has a melodic line with a fermata.

16

17

And.

C 1594 K



3 Bongos      Legno      T-ro I      Legno II      3 Bongos

Perc. I

V-no solo

V-ni I

V-ni II

V-le

V-c.

C-b.

8-  
f

This musical score page, numbered 21, contains staves for Percussion I, Violino solo, Violini I and II, Viola, Violoncello, Contrabasso, and Piano. The Percussion I staff is marked with '3 Bongos', 'Legno', 'T-ro I', 'Legno II', and '3 Bongos'. The Violino solo, Violini I and II, Viola, and Violoncello staves all feature a melodic line with a key signature of one flat and a 4/4 time signature. The Contrabasso staff is marked with 'C-b.'. The Piano part is marked with '8-' and 'f'.



Perc. I T-ro 2 Tom-toms 3 Bongos

V-no solo

V-ni I

V-ni II

V-le

V-c.

C-b.

The musical score is written for a large ensemble. The percussion part at the top includes a Trombone (T-ro), two Tom-toms, and three Bongos. The string section consists of a Violino solo, Violini I and II, Violoncello (V-le), Viola (V-c.), and Contrabasso (C-b.). The Violino solo part features a melodic line with slurs and accents. The Violini I and II parts have similar melodic lines. The Violoncello and Viola parts have a more rhythmic, arpeggiated pattern. The Contrabasso part is mostly silent, with a few notes in the final measure. The percussion part has a complex, rhythmic pattern with various notes and rests.



18

♩ = 60

Perc. I

legno

mf

P-no

\*)

♩

♩

ppp

2ed.

V-no  
solo

18

♩ = 60

V-ni I

V-ni II

V-le

V-c.

C-b.

18

♩ = 60

solo arco

p

gliss.

gliss.

26

mp

mf

mf

\*)

быстрые аperiodичные произвольные пассажи по белым и черным клавишам в высшем регистре.



Perc. I

secco

P-no

C-b.

16

gliss.

ff

gliss.

P-no

C-b.

3

gliss.

gliss.

Fl.

Ob.

Cl.

8

fff

fff

Cor.

Tr-ba

fff

fff

Tr-ne

fff

Perc. II

Sil.

ff

P-no

C-b.

16

6

8

fff

18



**19** **Piatto II**

Perc. I  
 Perc. II  
 P-no  
 C-b.

Musical score for Percussion I, Percussion II, Piano, and Cymbal. The score is in 4/4 time and consists of two measures. Percussion I plays a single note in the first measure, marked *pp*. Percussion II plays a single note in the first measure, marked *mf*, and a single note in the second measure, marked *sf*. The Piano plays a cluster of notes in the first measure, marked *fff*, and a single note in the second measure, marked *mf*. The Cymbal plays a single note in the first measure, marked *mf*, and a single note in the second measure, marked *mf*.

Fl.

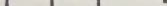
Ob.

Cl.

Fag.

The musical score is arranged in four systems. The first system contains the staves for Percussion I and Percussion II. Percussion I has a single measure with a rest and the instruction "(Sil.)". Percussion II has a measure with a rest, followed by a measure with a tremolo effect indicated by a double asterisk (\*\*) and the number 12, and a final measure with a rest and the instruction "sff>p". The second system contains the staves for Piano (P-no) and Cello/Bass (C-b.). The Piano part has two measures with rests. The Cello/Bass part has two measures with rests. The third system contains the staves for Percussion I and Percussion II. Percussion I has a measure with a rest and the instruction "(Sil.)", followed by a measure with a tremolo effect indicated by a double asterisk (\*\*) and the number 12, and a final measure with a rest and the instruction "sff>p". The fourth system contains the staves for Piano (P-no) and Cello/Bass (C-b.). The Piano part has two measures with rests. The Cello/Bass part has two measures with rests.

\*)  $\begin{matrix} \square \\ \square \end{matrix}$  } Cluster- звуковые „гроздьи“ из белых и черных клавиш.

\*\*)  - Произвольный нисходящий пассаж в указанном ритме.



20  $\approx 3 \text{ sec.}$   $\approx 3 \text{ sec.}$

Fl.

Ob.

Cl.

Fag.

Perc. I

Perc. II  $\text{gliss.}$   
 $pp \text{ sempre}$   $cresc.$

C-b.

20  $\approx 2 \text{ sec.}$

Fl.

Ob.

Cl.

Fag.

Perc. II

C-b.

\*) Проиграв квадраты в данной последовательности, исполнители далее многократно повторяют их в постоянно меняющемся порядке (например: 1-2-3; 2-3-1; 3-1-2; 1-3-2 etc. или 1-2; 2-1; 2-1; 1-2; 2-1; 2-1; 1-2 etc.) Желательно, чтобы паузы между квадратами (произвольно определяемые каждым исполнителем) были аperiodичны. По знаку дирижера (в [21]) все мгновенно прекращают игру.

\*\*) Произвольные *glissando* в указанном интервале.



1  $\approx$  2 sec. 2

Fl. *ff* *frull.* *mf*

Ob.

Cl.

Fag. etc.

Perc. II

C-b.

Fl.

Ob.

Cl.

Fag.

Cor.  $\approx$  4 sec. 1

Timp.

Perc. II (Sil.)

C-b.



Fl.

Ob.

Cl.

Fag.

Cor.

Tr-ba

Tr-ne

Timp.

Perc.II

V-niI

V-ni II

V-le

V-c.

C-b.

*flull.*  
*f*

*ff*

*mf*

*ff*

*4 sec.*

*tr*

*mf*

*ff*



[illegible]



21  $\text{♩} = 52$

V-no  
solo

V-ni I

V-ni II

V-le

V-c.

C-b.

21  $\text{♩} = 52$

This musical score page contains measures 21 and 22 of a piece. The tempo is marked as quarter note = 52. The key signature has one flat (B-flat). The score is arranged in systems for Violino solo, Violini I and II, Viola, Violoncello, and Contrabasso. Measures 21 and 22 are indicated by a bracket on the left. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. A rehearsal mark with a star is present at the beginning of measure 22.



22

V-no solo

*pp* *p*

8-

V-ni I

V-ni II

V-le

V-c.

C-b.

22

8-

C 1594 K



V-no solo

V-ni I

V-ni II

V-le

V-c.

C-b.

23

23



Violino solo

*pp*

*p*

V-ni I

V-ni II

V-le

V-c.

C-b.

4 0

3 2

1 1

5

8

8

The musical score is written for a string ensemble. The Violino solo part begins with a *pp* (pianissimo) dynamic and features a melodic line with a 4-measure rest, followed by a 3-measure rest, and then a 2-measure rest. The Violini I and II parts play a sustained harmonic accompaniment. The Viola (V-le) and Violoncello (V-c.) parts also play a sustained harmonic accompaniment. The Contrabasso (C-b.) part is mostly silent. The score is marked with a 4-measure rest, a 3-measure rest, and a 2-measure rest. The dynamics *pp* and *p* are indicated. The score is numbered 4, 0, 3, 2, 1, 1, 5, 8, 8.



24

V-no solo

3 2 3 4 3 4 3 2 II 2 *gliss.*  
*mp*

V-ni I

V-ni II

V-le

V-c.

C-b.

24



V no solo

pp

p

V-ni I

V-ni II

V-le

V-c.

C-b.



V-no solo

*mp* *mp* *mf* *p*

25

V-ni I

V-ni II

V-le

V-c.

C-b.

25



26

P-no

V-no solo

3 *mp* *mf* *f*

II 3 II 3 3 5

26

V-ni I

V-ni II

V-le

V-c.

C-b.

solo *f*

26

C 1594 K



P-no  
 V-no solo  
 V-ni I  
 V-ni II  
 V-le  
 V-c.  
 C-b.

The musical score is written for a chamber ensemble. The Piano (P-no) part features a series of chords and a final pizzicato (pizz.) chord. The Violoncello solo (V-no solo) part includes a trill (tr) and a series of notes. The Violins (V-ni I and V-ni II) and Viola (V-le) parts feature a series of notes with glissando (gliss.) markings. The Violas (V-c.) and Contrabass (C-b.) parts feature a series of notes with glissando (gliss.) markings. The score includes various dynamics (sf, f, p, mp) and articulation (gliss., pizz.) markings.



[illegible]



P-no  
 V-no solo  
 V-ni I  
 V-ni II  
 V-le  
 V-c.  
 C-b.

P-no: *pppp* (ЛОКТЕМ) 8

V-no solo: *pp*, *ppp*, *pppp*

V-ni I: *ppp non vibr.*

V-ni II: *ppp non vibr.*

V-le: *ppp non vibr.*

V-c.: *ppp non vibr.*

C-b.: *ppp*

C-b. (bottom): *pp*, *ppp*, *pppp*, *pp*

8, 8, 8, 8

C 1594 K



28 ♩ = 72

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-ba

Tr-ne

Timp.

Perc. II

P-no

V-no solo

con sord.

Sil.

\*) (cluster)

n.p.

n.p.

n.p.

n.p.

ff > p

\* Cluster звуковые „гроздьи“ из всех нот, входящих в данный интервал.



\*<sup>1</sup>) *Martellato* произвольными звуковыми „гроздьями“.



[illegible]



C 1594 K



Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be

Tr-ne

Timp.

Perc. I

P-no

V-no solo

P-tto I

*sf*

*f*

*mf*

*fff*

*f*

*Red.*

*8*

*5*

*3*

*f*

*5*

*Red.*

*8*



fl. *frull.* 31 \*)  $\approx 4 \text{ sec.}$

Ob.

Cl.

Fag.

Cor.

Tr-ba *sf* *frull.*

Tr-ne *sf*

Timp.

Perc. I *ff* *br*

P-no *ff* 8 8 8 8

V-no solo

31 8 8 8 8



Cl. ≈ 4 sec. ≈ 3 sec.  
 Fag. *ff*  
 Perc. I  
 P-no  
 Fl. ≈ 3 sec. ≈ 4 sec.  
 Ob. *ff* *frull.*  
 Cl.  
 Fag.  
 Perc. I  
 P-no

Musical score for page 47, featuring woodwinds, percussion, and piano. The score includes staves for Clarinet (Cl.), Bassoon (Fag.), Percussion I (Perc. I), Piano (P-no), Flute (Fl.), Oboe (Ob.), and Clarinet (Cl.). The piano part is written in grand staff. The woodwinds have various melodic lines and dynamic markings. The percussion part consists of a rhythmic pattern. The score is divided into two systems. The first system has a 4-second measure for the Clarinet and a 3-second measure for the Bassoon. The second system has a 3-second measure for the Flute and a 4-second measure for the Oboe. The piano part has a 4-second measure for the Flute and a 3-second measure for the Oboe. The score includes various musical notations such as notes, rests, and dynamic markings like 'ff' and 'frull.'



Fl.

Ob.

Cl.

Fag.

Cor.

Tr-ba

Perc. I

P-no

gliss.

The musical score is arranged in a standard orchestral format. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and the Percussion I part are marked with a continuous tremolo pattern. The Cor Anglais part is divided into five measures, each enclosed in a box. The first measure starts with a forte dynamic 'f'. The second measure contains a triplet of eighth notes. The third measure features a triplet of eighth notes with accents. The fourth measure is a descending eighth-note scale. The fifth measure is a glissando. The Trumpet part has a whole rest. The Piano part consists of two staves. The right hand has a triplet of eighth notes with accents, followed by a glissando. The left hand has a descending eighth-note scale, followed by a glissando. A 5-second time signature is at the top.



≈ 5 sec.

≈ 6 sec.

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-ba

Tr-ne

Perc. I

P-no

senza sord.

*ff*

senza sord.

*ff*

gliss.

gliss.



6 sec. 7 sec.

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-ba

Tr-ne

Timp.

Perc. I

Perc. II

P-no

Sil.

*ff*

gliss.

3

7

8

This musical score page, numbered 50, contains staves for various instruments. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and brass section (Cornet, Trumpet-bass, Trumpet-natural) all play a melodic line starting at the 7-second mark. The woodwinds have a 6-second rest before this. The percussion section includes Timpani (Timp.), Percussion I (Perc. I), and Percussion II (Perc. II). Perc. II has a 'Sil.' (silence) marking and a fortissimo (*ff*) dynamic marking. The piano (P-no) part features a complex rhythmic pattern with many beamed sixteenth notes. The score includes various musical notations such as accidentals, slurs, and dynamic markings.



V-no solo

rallent.

33 ♩ = 80

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-ba

Tr-ne

Timp.

Perc. I

Perc. II

C-ne

V-no solo

C-b.

rallent.

33 ♩ = 80



Fl. *gliss.* **[34]**  $\text{♩} = 76$

Ob. *gliss.* **[34]**  $\text{♩} = 76$

Cl. *gliss.* **[34]**  $\text{♩} = 76$

Fag. *gliss.* **[34]**  $\text{♩} = 76$

Cor. *gliss.* **[34]**  $\text{♩} = 76$

Tr-ba *gliss.* **[34]**  $\text{♩} = 76$

Tr-ne *gliss.* **[34]**  $\text{♩} = 76$

Perc. I *ff* Frusta

Perc. II *ff* C-ne

V-ni I *gliss.* **[34]**  $\text{♩} = 76$

V-ni II *gliss.* **[34]**  $\text{♩} = 76$

V-le *gliss.* **[34]**  $\text{♩} = 76$

V-c. *gliss.* **[34]**  $\text{♩} = 76$

C-b. *gliss.* **[34]**  $\text{♩} = 76$

*ff* **[34]**  $\text{♩} = 76$

C 1594 K



Perc. I

C-b.

*ff*

*gliss.*

*sff*

*mf* 3 11

35 ♩ = 58

Timp.

*ff secco*

P-tto

Perc. I

*sf secco*

P-no

*fff*

8

C-b.

*gliss.*

35 ♩ = 58

*gliss.*

8



36

Temp.

Perc. I

P-no

V-no solo

*pp sub.*

*(pp)*

*p*

*pp*

*p sub.*

*sf poco.*

*p*

2

8

36

V-ni I

V-ni II

V-le

V-c.

C-b.

The image shows a page from a musical score, page 36. The page is divided into five systems of staves. The first system is for Violins I (V-ni I) and consists of four staves. The second system is for Violins II (V-ni II) and also consists of four staves. The third system is for Viola (V-le) and consists of two staves. The fourth system is for Violoncello (V-c.) and consists of two staves. The fifth system is for Contrabass (C-b.) and consists of one staff. Each staff has a clef and a key signature of one flat (B-flat). The page is mostly empty, with only the staff lines and clefs visible. There are no notes or other markings on the page.

36

*Psub.*

*V*



[illegible]



Fl.

Ob.

Cl.

Fag.

Timp.

Perc. I

P-no

V-no solo

V-ni I

V-ni II

V-le

V-c.

C-b.

*sf*

*secco*

1 2 3



[illegible]



C 1594 K



[illegible]







Cor. *tr* *sf* *rallent.*

Tr-ba *pp* *sf*

Tr-ne *sf*

Perc. I *pp*

P-no

V-no solo *5* *3* *3* *11* *rallent.*

V-ni I

V-ni II

V-le

V-c.

C-b.

*pp* *sf* *rallent.*



41  $\text{♩} = 104$

Fl. *ff*

Ob. *ff*

Cl. *ff*

Fag. *ff*

Cor. *ff*

Tr-ba *ff*

Tr-ne *ff*

Timp.

Perc. I *sf* *legno II*

P-no *ff* *ca.*

V-no solo *fff*

41  $\text{♩} = 104$

*ff* *ca.*

5 7

*ca.*

\* \*



Fl.

Ob.

Cl.

Fag.

Cor.

Tr-ba

Tr-ne

Timp.

Perc.I

P-no

V-no solo

arco  
+ pizz. arco

Red.

\*

The musical score is arranged in a standard orchestral format. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and brass section (Coronet, Trumpet, Trombone) are grouped together in the upper staves, with their parts enclosed in a large rectangular box. The percussion section (Tympani, Percussion I) follows. The piano (Piano) is shown in grand staff notation. The solo violin (V-no solo) has a part that begins with a melodic line and later includes a section marked 'arco + pizz.' and 'arco'. The double bass (labeled 'Red.') is shown in grand staff notation at the bottom. The score includes various musical notations such as notes, rests, dynamics (f), and articulation marks.



This musical score page, numbered 64, contains staves for the following instruments:

- Fl.** (Flute): Two staves, each with a melodic line and a box highlighting a specific phrase.
- Ob.** (Oboe): One staff with a melodic line and a box highlighting a specific phrase.
- Cl.** (Clarinet): One staff with a melodic line and a box highlighting a specific phrase.
- Fag.** (Bassoon): One staff with a melodic line and a box highlighting a specific phrase.
- Cor.** (Cor Anglais): One staff with a melodic line and a box highlighting a specific phrase.
- Tr-ba** (Trumpet B): One staff with a melodic line and a box highlighting a specific phrase.
- Tr-ne** (Trumpet A): One staff with a melodic line and a box highlighting a specific phrase.
- Timp.** (Timpani): One staff with a single note.
- Perc. I** (Percussion I): One staff with a single note.
- P-no** (Piano): Two staves, each with a single note.
- V-no solo** (Violin Solo): One staff with a melodic line.
- Violins** (Violins): Two staves, each with a melodic line.

The score includes various musical notations such as notes, rests, and dynamic markings. A box highlights a specific phrase in the woodwind and brass parts. The bottom of the page features a large section of music for the strings, including a violin solo and a section marked with a star.



42

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-ba

Tr-ne

Timp.

Perc.I

P-no

V-no solo

42

Red.



[illegible]







[illegible]



44 60

Timp.

Perc. I

Perc. II

P-no

V-no solo

44 60

V-ni I

V-ni II

V-le

V-c.

C-b.

44 60 (glissando по струнам)



45 : 104

Timp.

Perc. I

Perc. II

V-no solo

*f* *pp* *ppp* *pppp*

*fff* secco

C-ne

*ff*

45 : 104

*ff*

Timp.

Perc. I

Perc. II

V-no solo

(C-ne) 3

8 3



This musical score is for a percussion section and piano accompaniment. It features five staves: Timp., Perc. I, Perc. II, V-no solo, and Piano. The Timp. staff is in bass clef, while the others are in treble clef. The Perc. I and II staves have a brace on the left. The V-no solo staff is empty. The Piano staff is a grand staff with treble and bass clefs. The music is in 2/4 time and contains various rhythmic patterns, including eighth and sixteenth notes, rests, and triplets. There are also dynamic markings like 'V' (forte) and 'b' (piano).

This musical score is for the Percussion I, Percussion II, and Violoncello solo parts. The Percussion I part is written in bass clef and features a series of eighth notes and a final chord. The Percussion II part is written in treble clef and features a single note with an accent. The Violoncello solo part is written in treble clef and features a series of eighth notes and a final chord. The score is for a 7/8 time signature.

This musical score is for a percussion section, featuring four staves: Timp., Perc.I, Perc.II, and V-no solo. The Timp. staff is in bass clef and shows a single note with a grace note. Perc.I is in treble clef and features a complex rhythmic pattern with a 5-measure rest and a 3-measure rest. Perc.II is in treble clef and shows a 3-measure rest. V-no solo is in treble clef and shows a 3-measure rest. The V-no solo staff is also in bass clef and features a complex rhythmic pattern with a 5-measure rest and a 3-measure rest.



46 ♩ = 40

Timp.

Perc. I

Perc. II

P-no

V-no solo

con sord.

46 ♩ = 40

V-ni I

con sord.

con sord.

con sord.

con sord.

con sord.

con sord.

con sord.

con sord.

con sord.

con sord.

V-ni II

V-le

V-c.

C-b.

46 ♩ = 40

7

8

ppp

(p)

(p)

(p)







[illegible]



48 ♩ = 92-96

Fl. *p*

Ob. *p*

Cl. *p*

Fag. *p*

Cor. *p*  
con sord.

Tr-ba *p*  
con sord.

Tr-ne *p*

P-no *p*

V-no solo

48 ♩ = 92-96

V-no solo

V-no solo

*sim.*

<sup>\*)</sup> ♩ etc. - левой рукой крепко прижать звучащую струну ми.



49

Perc. I

*mf*

V-no solo

3

V-no I

50

Perc. I

*mp*

V-no solo

V-no I

1.

pizz.

*ff*

50

*ff*

Perc. I

V-no solo

0 2

V-ni I

1.

2.



51

Perc. I

V-no solo

1. arco *mf* *gliss.* *sf* *ff* pizz.

2. (arco) *mf* *gliss.* *sf* *ff*

3.

51

52

Perc. I

V-no solo

1. arco *mf* *gliss.* *sf* *ff* pizz.

2. *mf* *gliss.* *sf* *ff* *gliss.* *mf* *sf*

3. pizz. *ff*

52



Perc. I

V-no solo

V-ni I

1.

2.

3.

4.

arco gliss.

mf

(arco) gliss.

mf

arco

mf

[illegible]



Perc. I

V-no solo

V-ni I

V-ni II

V-cello

1.

2.

pizz.

ff

mf

gliss.

sf

arco

gliss.

sf

[illegible]



Perc. I

V-no solo

V-ni I

V-ni II

V-1a

*gliss.*  
*mf* — *ff*

*gliss.*  
*mf* — *sf*

*gliss.*  
*mf* — *ff*

*pizz.*  
*ff*

*pizz.*  
*ff*

*pizz.*  
*ff*

*pizz.*  
*ff*



56

Perc. I

V-no solo

V-ni I

V-ni II

V-1a

56

arco  
mf  
gliss.  
ff

1.  
mf  
gliss.  
ff

2.  
mf  
gliss.  
ff

3.  
pizz.  
ff

1.  
pizz.  
ff

6



57

Perc. I

*mf secco*

P-no

V-no solo

0 2 0 1 3 0

gliss.

57

arco

*mf*

*gliss.*

*ff*

*gliss.*

V-ni I

*mf*

*gliss.*

*ff*

*mf*

*gliss.*

arco

*gliss.*

*mf*

*ff*

pizz.

V-ni II

1.

arco

*gliss.*

*ff*

pizz.

2.

*ff*

V-le

V-c.

C-b.

57

*ff*



Perc. I  
 P-no  
 V-no solo  
 V-ni I  
 V-ni II  
 V-le  
 V-c.  
 C-b.

3 #  
 1 b  
 pizz.  
 ff  
 (x.)  
 (arco)  
 gliss.  
 mf  
 ff  
 arco  
 gliss.  
 f  
 (x.)  
 ff  
 pizz. \*)  
 ff

\*) С ударом струны о гриф (pizz. а Bartók)



C 1594 K



Ob.

Cl.

Perc. I

Perc. II

P-no

V-no solo

V-ni I

V-ni II

V-le

V-c.

C-b.

59

59

mf

Sil.

pizz.

ff

sim.



Fl.

Ob.

Cl.

Fag.

Perc. I

Perc. II (Sil.)

P-no

V-no solo

V-ni I

V-ni II

V-le

V-c.

C-b.

60

60

arco

pizz.

60



**F1.**

**Ob.**

**Cl.**

**Fag.**

**Cor.**

**Tr-ba**

**Tr-ne**

**Timp.**

**Perc. I**

**Perc. II**

**C-ne**

**P-no**

**V-no solo**

**(b)**

**61**

**arco**

**V-ni I**

**V-ni II**

**V-le**

**V-c.**

**C-b.**

**8**

**61**

**C 1594 E**



Fl.  
Ob.  
Cl.  
Fag.  
Cor.  
Tr-ba  
Tr-ne  
Timp.  
Perc. I  
Perc. II  
P-no  
V-ni I  
V-ni II  
V-le  
V-c.  
C-b.

8 8 8 8



Fl.

Ob.

Cl.

Fag.

Cor.

Tr-ba

Tr-ni

Timp.

Perc. I

Perc. II C-ne

P-no

V-ni I

V-ni II

V-le

V-c.

C-b.

8 8 8 1594 8 8



rallent.

[62]  $\text{♩} = 46$ 

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-ba

Tr-ni

Timp.

Perc. I

Perc. II

P-no

V-no solo

V-ni I

V-ni II

V-le

V-c.

C-b.

8

con sord.  $\text{♩}_4$

2 Tom-toms

*pp* sempre

*pp* sempre

*pp* sempre

*pp* sub.

*pp* sub.

Ped. sempre al Fine



Timp.  
 Perc. I (C., T-t.)  
 Perc. II (2 Tom-toms)  
 P.no  
 V-no solo  
 V-ni I  
 V-ni II  
 V-le  
 V-c.  
 C-b.

pizz.  
 p  
 (pizz.)  
 Ped. sempre al Fine  
 (h)  
 IV  
 3  
 ppp  
 ppp  
 ppp

The musical score is arranged in a standard orchestral format. The percussion section (Timp., Perc. I, Perc. II) is at the top. The piano (P.no) is next, with a specific instruction to 'Ped. sempre al Fine'. The solo violin (V-no solo) has a melodic line with a trill marked '(h)'. The string section (V-ni I, V-ni II, V-le, V-c., C-b.) is at the bottom, with the first violin (V-ni I) and second violin (V-ni II) parts showing sustained notes and a trill. The viola (V-le) and cello (V-c.) parts also have sustained notes. The double bass (C-b.) part is at the bottom. The score includes various dynamic markings such as 'p' (piano) and 'ppp' (pianissimo), and performance instructions like 'Ped. sempre al Fine'.



Score for Percussion, Piano, Violino Solo, Violini I & II, Viola, Violoncello, and Contrabasso.

**Timp.** (Timpani): Rests throughout the measures.

**Perc. I** (Percussion I): Quarter notes on a single pitch.

**Perc. II** (Percussion II): Quarter notes on a single pitch.

**P-no** (Piano): Triads in the right hand and single notes in the left hand.

**V-no solo** (Violino Solo): Rapid sixteenth-note passages.

**V-ni I** (Violini I): Long notes, starting with *ppp* (pianissimo).

**V-ni II** (Violini II): Long notes.

**V-le** (Viola): Long notes.

**V-c.** (Violoncello): Long notes, starting with *ppp* (pianissimo).

**C-b.** (Contrabasso): Long notes.

Dynamic markings: *ppp* (pianissimo) are present for V-ni I, V-c., and Perc. II.



63

Timp.

Perc. I

Perc. II

P-no

V-no solo

63

V-ni I

V-ni II

V-le

V-c.

C-b.

63

ppp

ppp

ppp



Fl.

Ob.

Cl.

Fag.

Cor.

Tr-ba

Tr-ni

Perc. I

Perc. II

P-no

V-no solo

V-ni I

V-ni II

V-le

V-c.

C-b.

64 *ppp*

C 1594 K



Fl. *ppp*

Ob. *ppp*

Cl. *ppp*

Fag. *ppp*

Cor. *ppp*

Tr-ba *ppp*

Tr-ne *ppp*

Perc. I

Perc. II

P-no

V-no solo

V-ni I

V-ni II

V-le

V-c.

C-b.

*pp*

The musical score is for page 95. It features a variety of instruments including woodwinds (Flute, Oboe, Clarinet, Bassoon), brass (Coronet, Trumpet, Trombone), percussion (Percussion I and II), piano (Piano), solo violin (V-no solo), and strings (Violin I, Violin II, Viola, Violoncello, Contrabass). The woodwinds and brass are marked *ppp* (pianissimo). The piano part is marked *pp* (piano). The solo violin part has a *v* (vibrato) marking. The string parts are marked *pp* (piano). The score is written in a key signature of one sharp (F#) and a common time signature (C). The tempo is marked *pp* (piano). The score is divided into three measures. The first measure shows the woodwinds and brass playing a sustained note. The second measure shows the woodwinds and brass playing a sustained note. The third measure shows the woodwinds and brass playing a sustained note. The solo violin part has a melodic line. The string parts have a sustained note. The percussion parts have a rhythmic pattern. The piano part has a sustained note. The score is written in a standard musical notation style.



Индекс 9-5-1

ШНИТКЕ АЛЬФРЕД ГАРРИЕВИЧ  
ВТОРОЙ КОНЦЕРТ  
ДЛЯ СКРИПКИ И КАМЕРНОГО ОРКЕСТРА

Редактор Б. Шнапер Техн. ред. Л. Курасова Корректор Н. Маковская  
Подписано к печати 11/V 1970 г. Формат бумаги 60×90<sup>1</sup>/<sub>8</sub> Печ. л. 13,75  
Уч.-изд. л. 13,5 Тираж 370 экз. Изд. № 1594 Т. п. 69 г., № 35  
Зак. 976 Цена 2 р. 03 к. Бумага № 1

Всесоюзное издательство «Советский композитор»,  
Москва, набережная Мориса Тореза, 30.  
Московская типография № 6 Главполиграфпрома  
Комитета по печати при Совете Министров СССР  
Москва, Ж-88, 1-й Южно-портовый пр., 17.







ВЫШЛИ И ВЫХОДЯТ ИЗ ПЕЧАТИ

## Инструментальные концерты

**Арутюнян Э.** Концерт-поэма для скрипки с оркестром. Переложение для скрипки и фортепиано автора.

**Арутюнян А.** Концерт для духовых инструментов с оркестром. Партитура.

**Балтин А.** Концерт для скрипки с оркестром. Партитура.

**Вайнберг М.** Концерт для флейты с оркестром. Переложение для флейты и фортепиано автора.

**Галынин Г.** Второй концерт для фортепиано с оркестром. Переложение для двух фортепиано.

**Зноско-Боровский А.** Концерт для скрипки с оркестром. Переложение для скрипки и фортепиано автора.

**Кабалевский Д.** Концерт для скрипки с оркестром. Переложение для скрипки и фортепиано автора.

**Никольский Ю.** Концерт для скрипки с оркестром. Переложение для скрипки и фортепиано автора.

**Ходяшев В.** Концерт для виолончели с оркестром. Переложение для виолончели и фортепиано автора.

**Шаверзашвили А.** Концерт для скрипки с оркестром. Переложение для скрипки и фортепиано автора.

**Шнитке А.** Концерт для скрипки с оркестром. Партитура.

**Шостакович Д.** Второй концерт для виолончели с оркестром. Партитура.

**Шостакович Д.** Второй концерт для виолончели с оркестром. Переложение для виолончели и фортепиано автора.

**Шостакович Д.** Второй концерт для скрипки с оркестром. Партитура.

**Шостакович Д.** Второй концерт для скрипки с оркестром. Переложение для скрипки и фортепиано автора.

*Специализированные нотные и универсальные книжные магазины книготорга и потребительской кооперации принимают предварительные заказы на музыкальную литературу.  
Оформляйте предварительные заказы в местных магазинах!*

ИЗДАТЕЛЬСТВО • СОВЕТСКИЙ КОМПОЗИТОР •  
МОСКВА



UNIVERSITY OF TORONTO  
FACULTY OF MUSIC  
LIBRARY

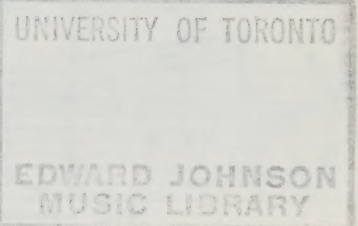
*Violin*







**Violino**



M  
1012  
S49  
no. 2



## ВТОРОЙ КОНЦЕРТ

для скрипки и камерного оркестра

(1966)

## SECOND CONCERTO

for Violin and Chamber Orchestra

Редакция партии скрипки М. Лубоцкого  
Violin Part Edited by M. Lubotsky

A. SHNITKE  
A. SHNITKE

# Violino

**Violino**

CADENZA

$\text{♩} = 72$

*pp.*

*mp*

*pp*

*f*

*pizz. arco*

*gliss.*

*sf*

*mf*

*p*

*f*

*mp*

*sff*

*tr*

*sf*

*p*

*f*

*f*

C. 1594 R



[illegible]



## Violino

3  $\text{♩} = 80$  *mp* Timp., P-no

4  $\text{♩} = 80$  *ff*

5  $\text{♩} = 80$  *mp* P-no *sf*

6  $\text{♩} = 80$  *gliss.*

7 *f* *dim.* Fl.

8  $\text{♩} = 44$  *p*

9 *mf*

9 *mp*

10



# Violino

4

Violino musical score page 4, measures 10-14. The score is written for a violin in G major (one sharp) and 4/4 time. It features various musical notations including slurs, ties, and dynamic markings.

Measures 10-14 include the following details:

- Measure 10:** Starts with a *sf* (sforzando) marking, followed by a *mf* (mezzo-forte) marking. It includes a triplet of eighth notes and a double bar line.
- Measure 11:** Features a triplet of eighth notes and a *f* (forte) marking.
- Measure 12:** Includes a *sff* (sforzissimo) marking and a *f* marking.
- Measure 13:** Marked **13** *accelerando sempre*. It begins with a *f* marking and includes a double bar line.
- Measure 14:** Marked **14**. It includes a tempo marking of  $\text{♩} = 48$  and a *ff* (fortissimo) marking.

The score also includes various musical notations such as slurs, ties, and dynamic markings (*sf*, *mf*, *f*, *sff*, *ff*).



## Violino

15

*ff*

16

1 2

IV al  $\oplus$  1

17

*ff*

1

18

$\text{♩} = 60$

C-b. solo  $\oplus$  5

*f*

19

4

20 27-30 sec.

21  $\text{♩} = 52$  Archi 7

22

*fff*







## Violino

This page of a violin score, numbered 6, contains measures 23 through 26. The music is written on a single staff in treble clef. It features a variety of musical techniques including triplets, slurs, and trills. Dynamic markings such as *pp*, *p*, *mp*, *mf*, and *f* are used throughout. Measure numbers 23, 24, 25, and 26 are enclosed in boxes. Fingerings are indicated by numbers 1-4 above notes. Bowings are marked with 'V' and 'II'. A section labeled 'C-b. solo' with a trill is shown in a smaller staff at the bottom right. The score concludes with a trill and a final note in measure 26.

1 *pp* 3 *p* 3 II 3 3

23 *ppp* 3 3 *pp* 4 0 2 1 b 3 3 *pp* 4 0

*p* 3 2 tr 1 b 1 *p* 2 b 3 3 3 3 3 3

24 4 0 3 4 0 3 IV 2 *gliss.* *mp* 4 0

*p* *pp* 4 3 *mp* 3 *mp* 3 *p* 4 0

25 3 3 *mf* *p* 3 *mp* II 3

II 3 3 3 *f* 5 *fff* 3 II 1 3

26 *fff* C-b. solo tr 8 *f* 2 4 V 3

IV 3 tr 3



## 7

C 1594 K



## Violino

35 ♩ = 58 P-no Timp. 3 1 36 2

P-no *p*  
*p sub.*

37 *tr* *mp* 1 2

38 *f* *V* 2 1 2 1 3 3

39 *f* 1 4 3

40 *ff* 3 5

*sfff* *rallent.* 11

41 ♩ = 104 *fff*

C 159 1/4 K



# Violino

9

*+ arco*  
*+ pizz.*  
*arco*

**42**

**43** *fff*

**44** *p sub.*

**45** *f* *pp* *ppp* *pppp*

**46** **47**

Batteria 11

2 2 4

4 4



## Violino

P-no

48  $\text{♩} = 92-96$

*ff*

*sim.*

49

50

51

*sul G*

52

53



Violino musical score, measures 54-60. The score is written on a single staff in treble clef. Measure 54 begins with a key signature change to one flat (B-flat) and a time signature change to 2/4. It features a series of eighth notes and a half note, with a 'v' marking above the first measure. Measure 55 continues the eighth-note pattern. Measure 56 shows a key signature change to two flats (B-flat and E-flat) and a time signature change to 3/4. Measure 57 features a key signature change to two sharps (F-sharp and C-sharp) and a time signature change to 3/4, with a 'gl.' marking above the first measure. Measure 58 continues the eighth-note pattern. Measure 59 features a key signature change to one sharp (F-sharp) and a time signature change to 3/4, with a 'gl.' marking above the first measure. Measure 60 continues the eighth-note pattern. The score includes various musical notations such as slurs, ties, and dynamic markings.

54

55

56

57

58

59

60

C 1594 K



## Violino

[61] tutti 4 1 1 rall. 1

4 4 7 3

4 8 4

Timp.











CIRCULATES ONLY WITH  
ALL PERFORMING PARTS

|                                                                           |  |  |  |  |  |
|---------------------------------------------------------------------------|--|--|--|--|--|
| WHEN THE BOOK WAS CHARGED OUT THE<br>PERFORMING PARTS WERE IN THE POCKET. |  |  |  |  |  |
| Violin.                                                                   |  |  |  |  |  |
|                                                                           |  |  |  |  |  |
|                                                                           |  |  |  |  |  |
|                                                                           |  |  |  |  |  |

PLEASE DO NOT REMOVE  
CARDS OR SLIPS FROM THIS POCKET

UNIVERSITY OF TORONTO LIBRARY

|      |                            |
|------|----------------------------|
| M    | Shnitke, Al'fred Garievich |
| 1012 | [Concerto, violin, no.2]   |
| S49  | Vtoroi kontsert            |
| no.2 |                            |

Music



